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EXAMPLES OF ORNAMENT

SELECTED CHIEFLY FROM

WORKS OF ART IN THE BRITISH MUSEUM, THE MUSEUM OF ECONOMIC GEOLOGY,
THE MUSEUM OF ORNAMENTAL ART IN MARLBOROUGH HOUSE,
AND THE NEW CRYSTAL PALACE.

DRAWN FROM ORIGINAL SOURCES, BY FRANCIS BEDFORD, THOMAS SCOTT, THOMAS MACQUOID,
AND HENRY O'NEILL,

AND

EDITED BY JOSEPH CUNDALL.

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INTRODUCTION.

THE Examples of Ornament presented in this volume have been chiefly selected and drawn from existing specimens in the collections of the British Museum, the Museum of Economic Geology, the Museum of Ornamental Art in Marlborough House, and the Fine Art Courts in the new Crystal Palace. They are intended to convey some idea of the most remarkable styles of Ornament which have prevailed in various countries.

They are arranged in chronological order, commencing with the Egyptian and Assyrian, and continued through the Grecian, Etruscan, Roman, Byzantine, Saracenic, Gothic, Italian, and Elizabethan, with a few illustrations of the peculiar styles of India and Persia.

In making this selection, the object has been to present Examples of Ornament remarkable for their intrinsic beauty, and such as are least familiar or accessible in books. The Examples of the Grecian and Roman styles are fewer in proportion; but as they form the ordinary staple of the materials of many elementary drawing-books, this limitation will not be regarded as a defect.

A taste for Ornament accompanies Man wherever he is found. The lonely shepherd on the hills carves his rude design upon the crook, which is at

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the same time his defence and his support; the Indian, in his wigwam, ornaments his bow, his tomahawk, his mocassins, and his clothing; and the inhabitants of the most uncivilized nations continue to decorate their woven fabrics and their household utensils from age to age with the same conventional designs. The step from such rude Art to the Ornamentation of our New Houses of Parliament is a wide one, but the principle is the same. Without Ornament the eye of man is not satisfied.

All Ornament can be classed under three principal divisions, which may be designated:—

I. The Inventional.
II. The Imitational.
III. The Mixed and Composite.

Egyptian Ornament may be characterised as Imitational; adopting, for the most part, a conventional treatment of vegetable forms, as the lotus, the papyrus, and the palm.

Assyrian Ornament is much more Inventional; but a pure Inventional style is displayed in its greatest richness and beauty in the decorations of the Greeks, and is very strikingly shown in the fret, the echinus, the zig-zag, the guilloche, the astragal, or the scroll.

The Byzantine period is no less rich in Inventional Ornament; exhibiting an infinite variety of interlacings, zig-zags, contorted bands, and linked rings, chiselled in a thousand fantastic ways, which supplanted, for a time, the modillons and dentils of the Greeks and Romans.

In the Middle Ages, the magnificent productions of Gothic architecture

afforded to the Artists of those days an opportunity to display the greatest fertility in invention and imagination. Tracery, cusps, crockets, and finials, and all the infinite wealth of Christian art, astonish and delight us, even amid their decay and ruin.

In the ingenious ornamental productions of the Moors, we meet with geometrical forms and combinations which display remarkable skill and fancy. The roofs, walls, and floors of the palace of the Alhambra, afford a dazzling treasury of this peculiar Inventional style of Ornament, which, in the history of art, stands quite alone.

Similar, with respect to the geometrical idea of construction, are the mosaic pavements, walls, and pillars of many of the churches of Italy and Sicily, and some of the Ornaments of the illuminated Missals of the Mediæval epoch. The figured stuffs of India and Persia, displaying patterns of high antiquity, are also beautiful examples of Inventional Ornament.

Imitational Ornament finds ample materials in natural forms, such as plants, animals, and human figures,—and we encounter it in almost every period of the history of ornamentation; in the palm, the papyrus, and the lotus of Egypt, in the honeysuckle of Assyria, and in the acanthus of Greece. The two latter are, without doubt, the most widely spread and frequently repeated forms, next to the human figure, that have been employed in ornamentation. The pine-apple and the ivy also furnish a fruitful source of Ornament to the Greeks and their imitators.

In the Middle Ages, the severe and chaste forms of the classic period were increased by the addition of natural forms, chiefly derived from the vegetable kingdom: the most conspicuous are the clover or trefoil, the hop,

and the mallow; these, intermingled with undulating lines, suggested by the waves of the ocean and by the forms of hills and valleys, decorate the friezes, capitals, and columns, of the cathedrals and churches of Italy and Germany, and other countries.

At a later period came the *Renaissance*, with its nymphs, naïads, and cupids, its fruits, and flowers; contemporary with Diana of Poictiers, Jean Goujon, and Cellini. In the next century, natural figures were frequently added to Ornament, in very questionable taste; such as the heads of satyrs pendent from swans' necks or from the stalks of flowers. This is considered the most debased style of Italian Ornament.

Mixed Ornament, as the name implies, is composed of the Inventional and the Imitational. By means of certain combinations of geometrical and other fixed lines with natural forms, a Mixed style of Ornament is produced. A very pure type of Mixed Ornament is the echinus of the Corinthian cornice, composed of an egg united alternately with an arrow-head, and two curves purely Inventional.

The scrolls of a frieze may also, at the will of the sculptor, cease to be an imitation of foliage, without ceasing to be a beautiful ornament. Human figures, quadrupeds, birds, &c., can be combined with foliage, and so compose what are termed Mixed Ornaments.

Capitals of Byzantine columns often exhibit a mixture of birds with curious interlacings, which are very characteristic examples of the Mixed style of Ornament.

When Gothic Ornaments are combined with bas-reliefs of groups of angels,

subjects from Scriptural history, the Crusades, &c., a Mixed Ornament of a very charming kind results. Many of our cathedrals exhibit strikingly beautiful examples of this kind.

To the Mixed style of Ornament belong also the arabesques of the *Renaissance* period, which took their origin from the decorations of the baths of Titus and the productions of Raffaelle.

The Composite style of Ornament is met with in architectural works and in the products of ceramic art; for instance, we see vases, plates, &c., bordered with pure Inventional ornament, while the centre, representing fruit and flowers, is Imitational.

The Examples contained in this volume are not offered for imitation, but rather as suggestions for invention. It cannot be supposed that the Inventional style is exhausted; for while *fancy*, the first requisite of the ornamentist, exists, the most beautiful and effective results may be evolved from the simplest materials and elements. The forms of nature, too, either directly imitated or conventionally treated, still afford an inexhaustible resource for the ornamentist.

The Ornament on the Title-page is derived from the Bronze Gates to the Baptistery of San Giovanni at Florence, designed by Lorenzo Ghiberti, and erected at the commencement of the fifteenth century. A Cast of the whole of these celebrated Gates may be consulted in the Renaissance Court at the Crystal Palace.

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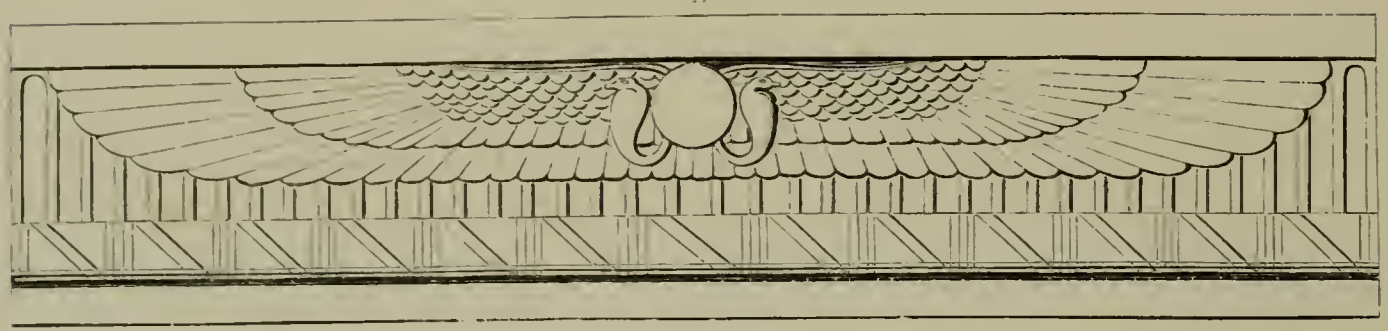
EGYPTIAN.

A



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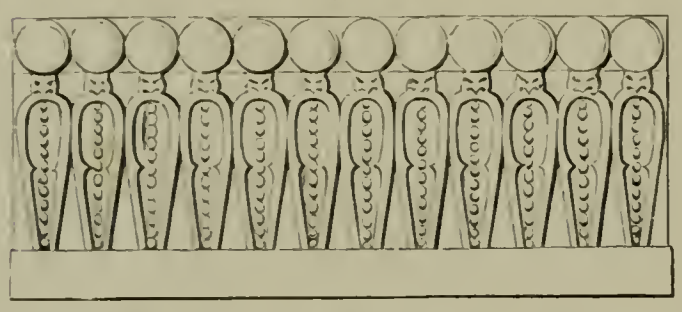

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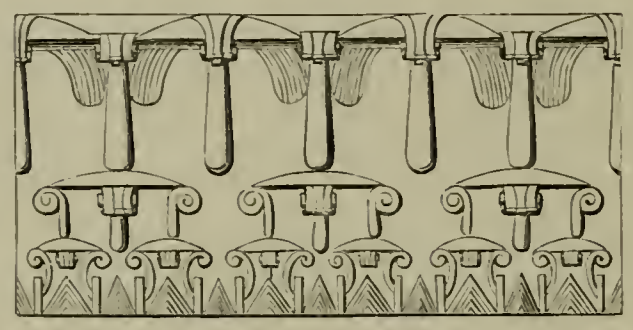

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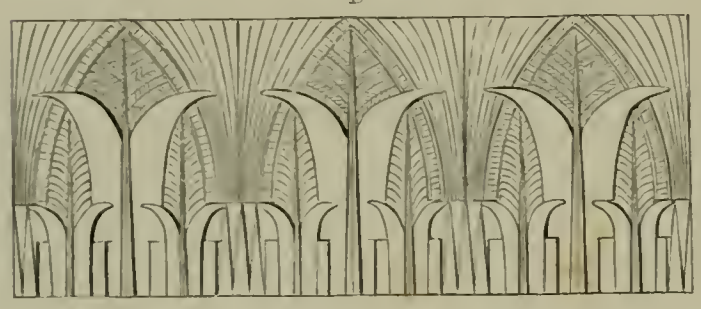

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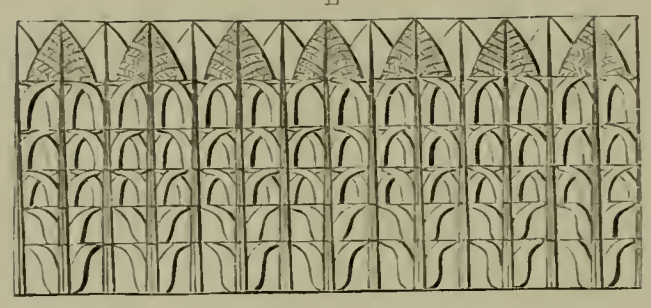

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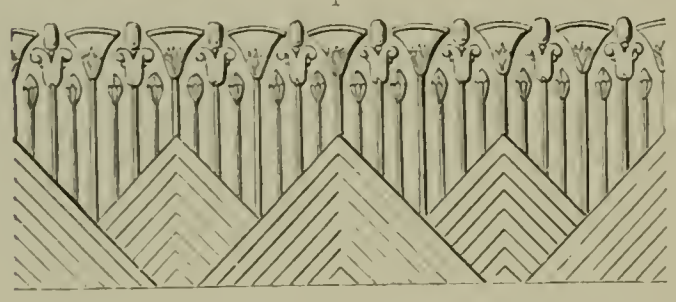

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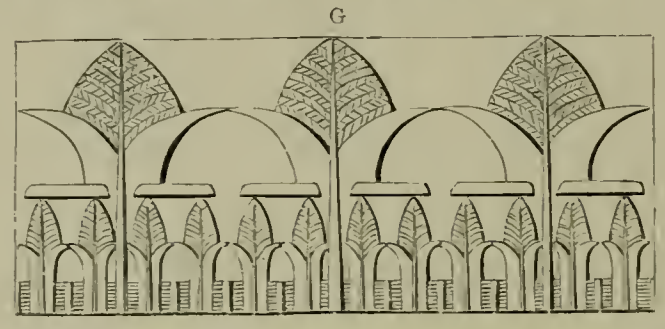

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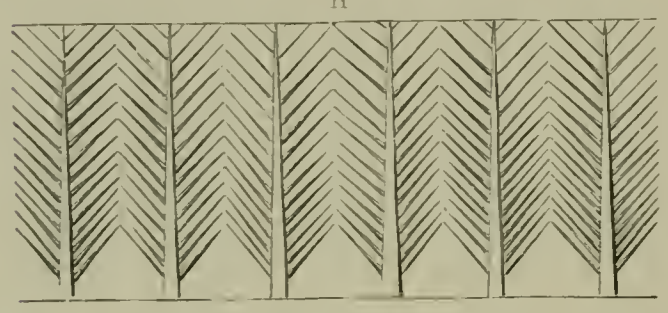

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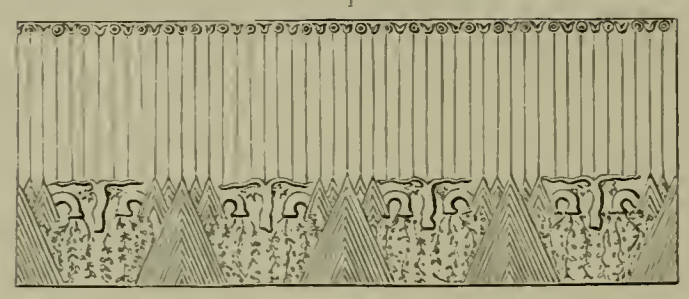

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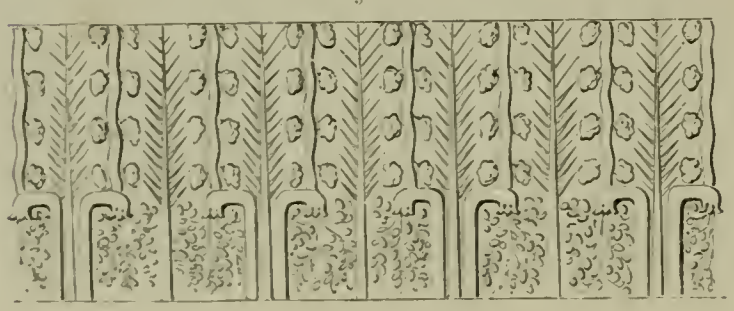

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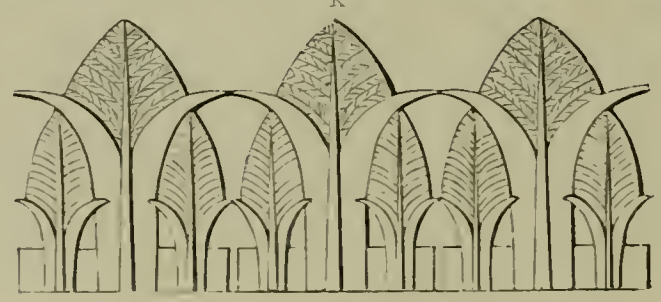

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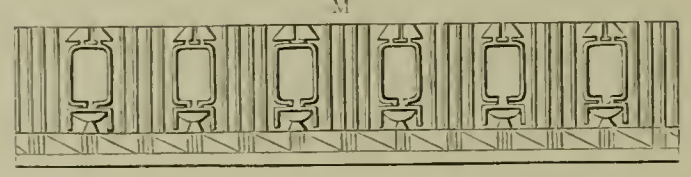


EGYPTIAN.

ABOUT 1000 YEARS B.C.

The Ornaments on this page are taken from the Great Temple of Esné, a city on the left bank of the Nile, between Thebes and the First Cataract. An ample account of this Temple is to be found in Denon's *Description de l'Egypte*, which may be consulted at the British Museum.

A.—The Winged Globe, from a Bas-relief over the portico of the Great Temple of Esné. This Ornament is common to most of the Egyptian Temples; it is symbolical of a protecting divinity.

B.—An Ornament from the top of a Bas-relief.

C.—From the Capital of a Column.

D.—From the Capital of a Column. This ornament (as well as G and K) is taken from a full-blown papyrus flower.

E.—From the Capital of a Column.

F.—From a Bas-relief. The bud, the half-opened flower, and the full-blown flower of the papyrus, are here seen.

G.—From the Capital of a Column.

H.—From the Capital of a Column. This ornament is derived from the palm-leaf.

I.—From an Ornament on the Wall.

J.—From the Capital of a Column.

K.—From the Capital of a Column.

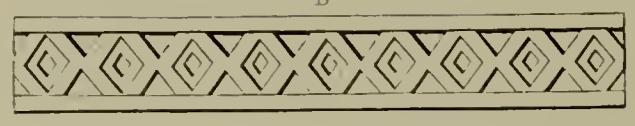
L.—Detail of part of an Ornament on the Wall of a Temple, north of Esné.

M.—From the bottom of a Bas-relief on the Wall of a Temple, north of Esné.

ASSYRIAN.

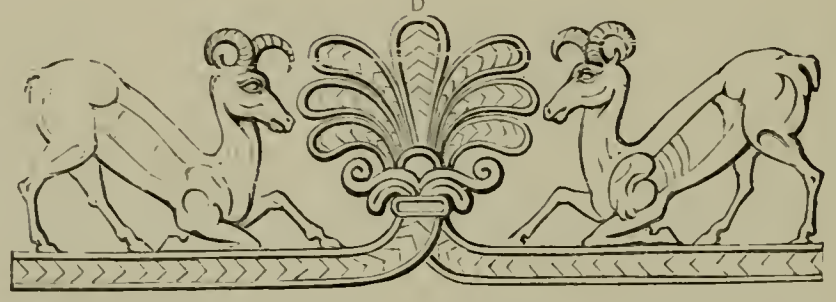
A

B



C

D



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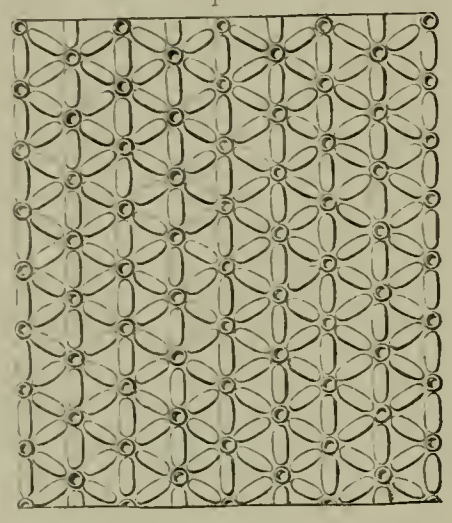
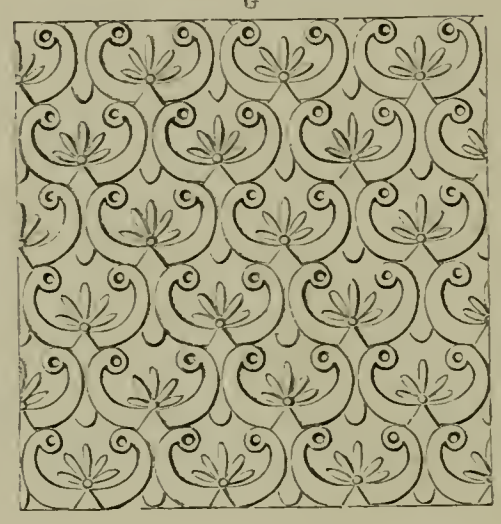
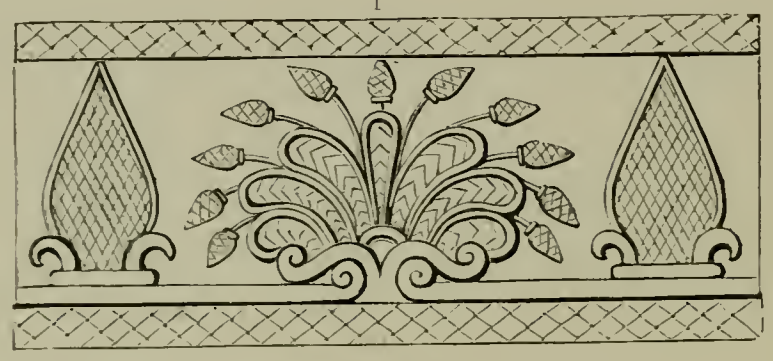


G

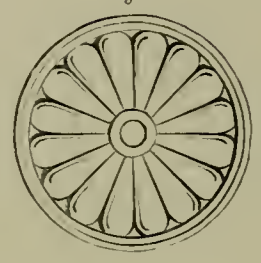


H

I

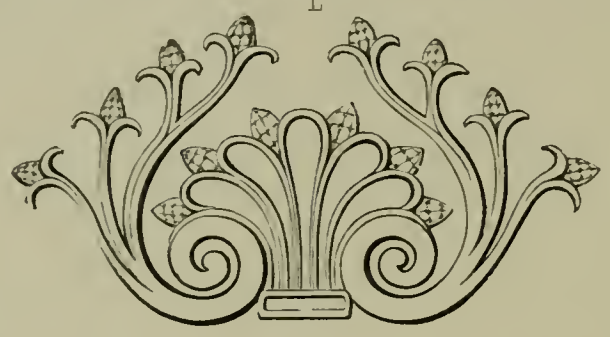


J



K

L



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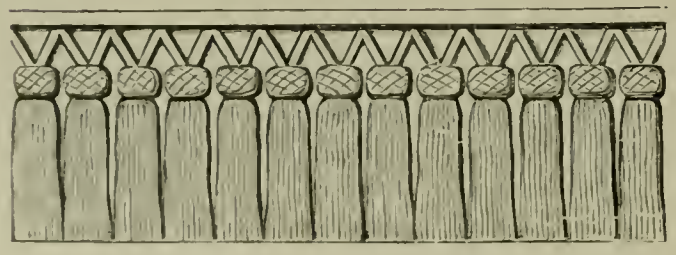
N



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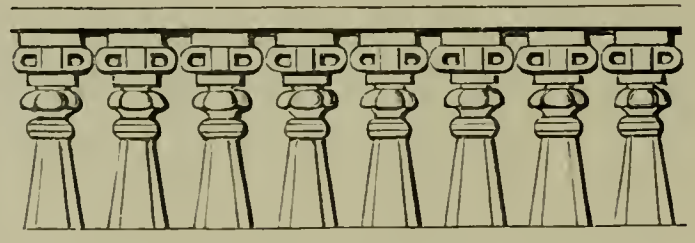


P

ASSYRIAN.

ABOUT 700 YEARS B.C.

The Ornaments on this page are derived from objects in Bas-relief in the British Museum.

A.—From an Ivory Carving found at Nimrúd.

B.—From an Ivory Carving.

C.—From an Ivory Carving.

D.—From a large Bas-relief. This Ornament occurs on the hem of a garment worn by a king.

E.—From an Ivory Carving.

F.—From a Bronze Bowl, found by Mr. Layard at Nimrúd.

G.—From a Bronze Bowl.

H.—From an Ivory Carving.

I.—From a large Bas-relief. The hem of a garment.

J.—From a large Bas-relief. On a sword-handle.

K.—From a large Bas-relief. A Bracelet.

L.—From a fragment of an Ivory Carving.

M.—The centre Ornament of a Bronze Bowl.

N.—From a large Bas-relief. The hem of a garment.

O.—From a large Bas-relief. The hem of a garment.

P.—From a large Bas-relief. The hem of a garment.

GREEK.

A

B

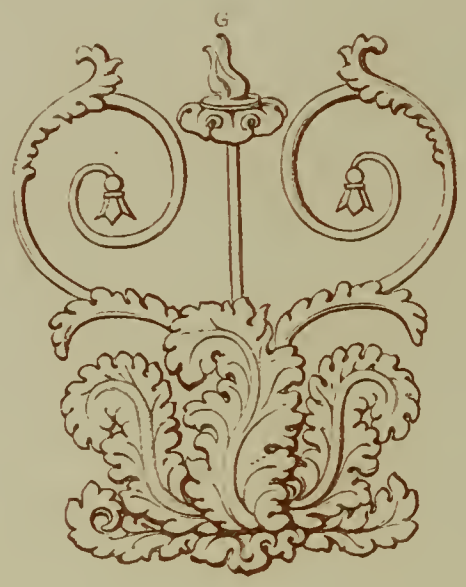
C

D

E

F

G



H

I

GREEK.

ABOUT 500 YEARS B.C.

These Ornaments are derived from authentic relics in Marble, Terra-Cotta, and Gold, in the British Museum.

A. —Detail from part of a Moulding in Marble (No. 407).

B. —From a Bas-relief in Terra-Cotta.

C. —From a Gold Ornament.

D. —The upper part of a sepulchral Stêle in Marble (No. 283)

E. —The upper part of a sepulchral Stêle in Marble (No. 351)

F. —From a Terra-Cotta Bas-relief.

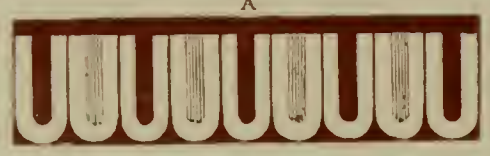
G. —From a Terra-Cotta Bas-relief.

H. —From a fragment in Marble of one of the Tiles which surmounted the pediments of the Temple of Apollo Epicurius.

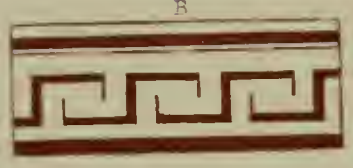
I. —Part of the Jamb of a Door, from the eastern side of the Temple of Erechtheus at Athens.

ETRUSCAN.

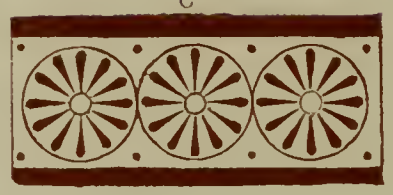
A



B



C



D

E

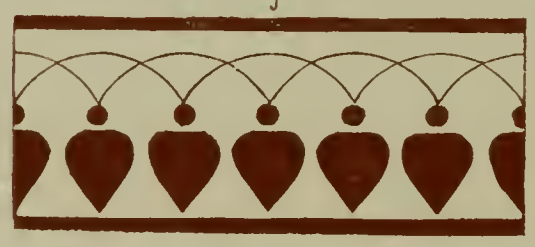
F

G

H

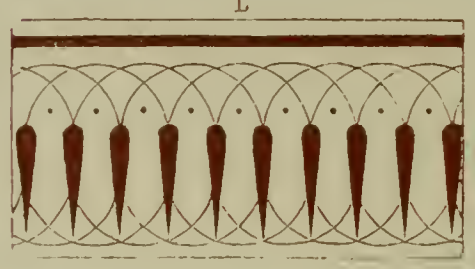
I

J



K

L



M

ETRUSCAN.

ABOUT 300 YEARS B.C.

From Vases, &c. in the British Museum and the Museum of Economic Geology.

A.—From the Neck of a Vase.

B.—From the Foot of a Vase.

C.—From the Neck of a Vase.

D.—From the Edge of a Tazza.

E.—From the Side of a Vase.

F.—From the Neck of a Vase.

G.—From the Inner Edge of a Tazza.

H.—From the Side of a Vase.

I.—From the Inner Edge of a Tazza.

J.—From the Lid of a Vase.

K.—From the Neck of a Vase.

L.—From the Neck of a Vase.

M.—From the Neck of a Vase

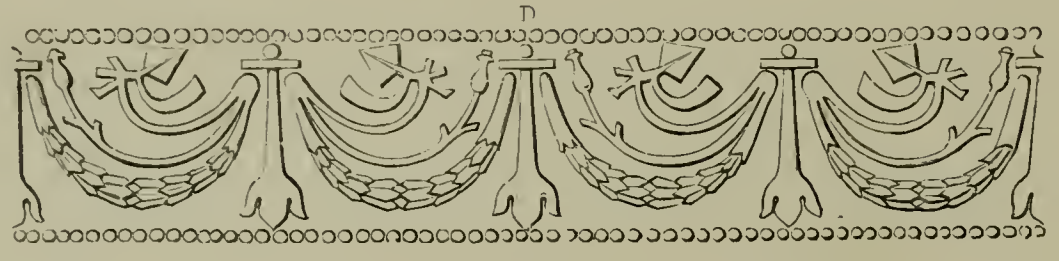
GREEK. (SAMIAN.)

A

B

C

D



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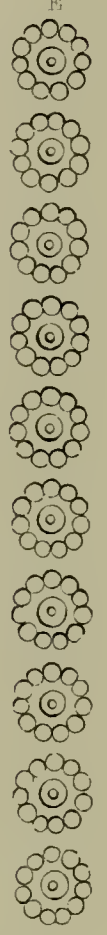

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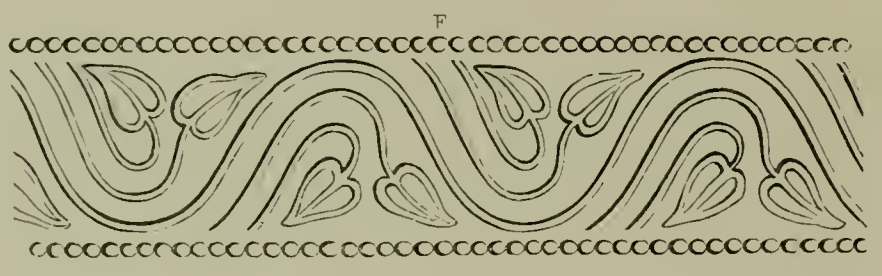

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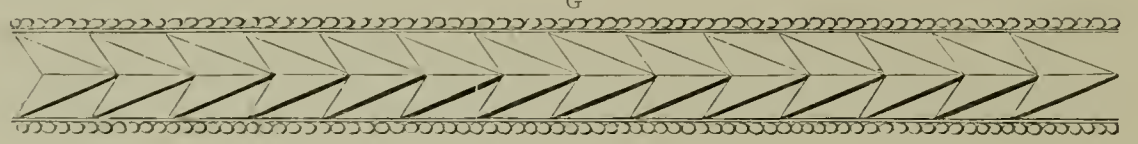
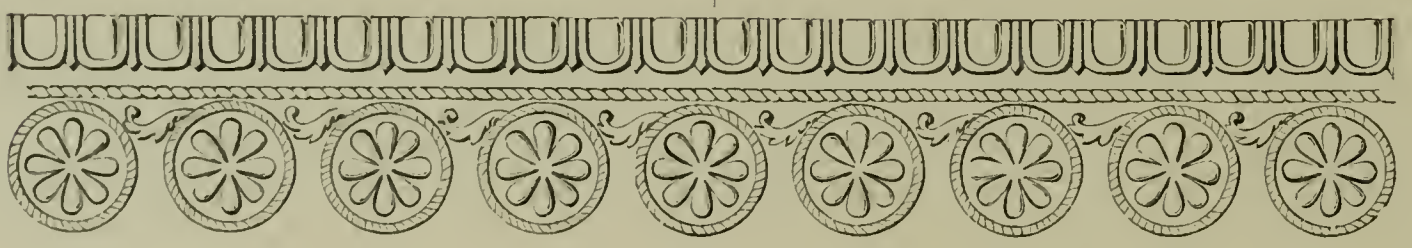


H

I



J

SAMIAN.

ABOUT 300 YEARS B.C.

From fragments of Vases, Cups, and Tazzas, in the Museum of Economic Geology and in the British Museum.

A.—From the side of a Basin. (M. E. G. *Ce A* 2.)

B.—From the exterior of a Basin. (B. M.)

C.—From part of a Bowl. (M. E. G. *Ce A* 1.)

D.—From the side of a Bowl. (M. E. G. *Ce A* 2.)

E.—From a fragment of a Basin. (B. M.)

F.—From the side of a Bowl. (M. E. G. *Ce A* 1.)

G.—From a fragment of a Tazza. (B. M.)

H.—From the side of a Bowl. (M. E. G. *Ce A* 1.)

I.—From a fragment of a Tazza. (B. M.)

J.—From a fragment of a Basin. (B. M.)

ROMAN.

A

B

C

ROMAN.

ABOUT 200 YEARS B.C.

From authentic Relics in the British Museum and a Cast at Marlborough House.

A.—From a Bas-Relief in Marble, formerly in the possession of Charles Townley, Esq. In the British Museum.

B.—From a plaster Cast at Marlborough House.

C.—From a Bas-relief in Terra-Cotta, found near Rome. It represents a head of Jupiter Ammon, supported on each side by a Faun. In the British Museum.

ROMAN.

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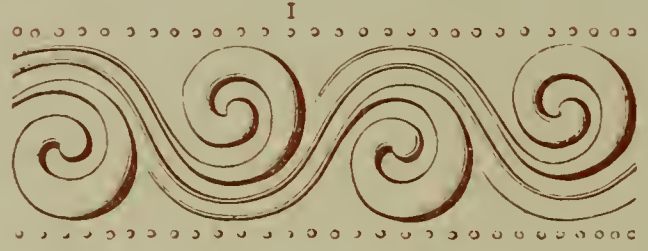

J

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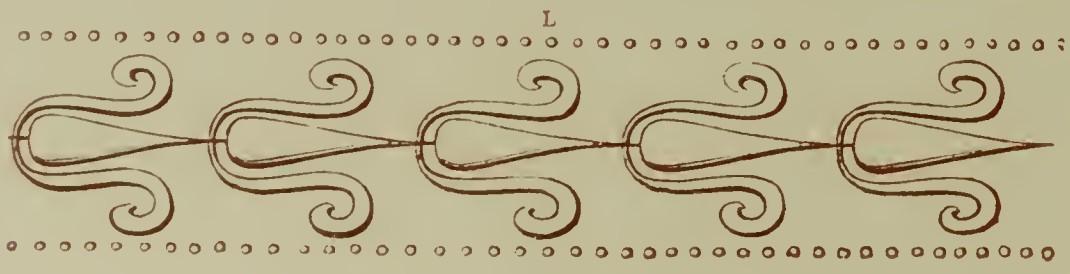

ROMAN.

ABOUT 200 YEARS B.C.

From fragments of Pottery found in England, now in the Museum of Economic Geology and in the British Museum.

A.—From a fragment in the Museum of Economic Geology, *Ce A* 122.

B.—From a fragment in the Museum of Economic Geology, *Ce A* 96.

C.—From a fragment in the Museum of Economic Geology, *Ce A* 97.

D.—From a fragment in the Museum of Economic Geology, *Ce A* 112.

E.—From a fragment in the Museum of Economic Geology, *Ce A* 107.

F.—From a fragment in the Museum of Economic Geology, *Ce A* 120.

G.—From a fragment in the Museum of Economic Geology, *Ce A* 124.

H.—From a fragment in the Museum of Economic Geology, *Ce A* 121.

I.—From a fragment in the Museum of Economic Geology, *Ce A* 98.

J.—From a Tazza found at Bath. In the British Museum.

K.—From an exterior of a Cup. In the British Museum.

L.—From a Basin. In the British Museum.

POMPEIAN

F Bedford Lith

Day & Son Lith^rs to the Queen

POMPEIAN.

POMPEII DESTROYED A.D. 79.

The ornaments on this and the succeeding page are derived from the large work by Zahn, *Ornaments of all Ages of Classic Art.*

A. —Wall Decoration at Pompeii.

B. —Corner of Decoration at Pompeii.

C. —From *Casa di Bronzi*, Pompeii.

D. —Mosaic at Herculaneum.

E. —Wall Decoration at Pompeii.

F. —Mosaic at Herculaneum.

G. —Wall Decoration at Pompeii.

H. —Border of Decoration at Pompeii.

I. —Wall Decoration at Pompeii.

J. —From *Casa d'Argo ed Io*, Herculaneum.

K. —Wall Painting, Herculaneum.

L. —Wall Decoration, Pompeii.

A

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F Bedford Lith

Day & Son Lith^rs to the Queen

POMPEIAN.

POMPEII DESTROYED A.D. 79.

The Ornaments on this page are derived from Zahn's *Ornaments of all Ages of Classic Art.*

A.—From a Ceiling, *Villa d'Arrio Diomede*, Pompeii.

B.—Mosaic in the Museum of the Prince Biscari.

C.—Mosaic, *Casa della Quatro Colonni*, Pompeii.

D.—Wall Decoration. House in the *Strada della Fortuna.*

E.—Wall Decoration. In the Museum of the Prince Biscari.

F.—Wall Decoration. In the Royal Museum, Naples.

G.—Wall Decoration. In the Museum of the Prince Biscari.

H.—Wall Decoration. In the House of the Tragic Poet.

BYZANTINE.

FROM THE SIXTH TO THE ELEVENTH CENTURY.

SELECTED from HEIDELOFF'S *Collection of Architectural Monuments of the Middle Ages.*

A.—From a Prayer-book of the Eleventh Century.

B.—From a Tomb in the Abbey Reinhardsbrunn, near Gotha.

C.—From the Cloister of the Monastery of Ellwanjen, Wurtemberg.

D.—From a Prayer-book of the Eleventh Century.

E.—From the Monastery of Heidenheim.

F.—From the Convent of Herbrechtingen.

G.—Discovered at Herrieden, in Franconia.

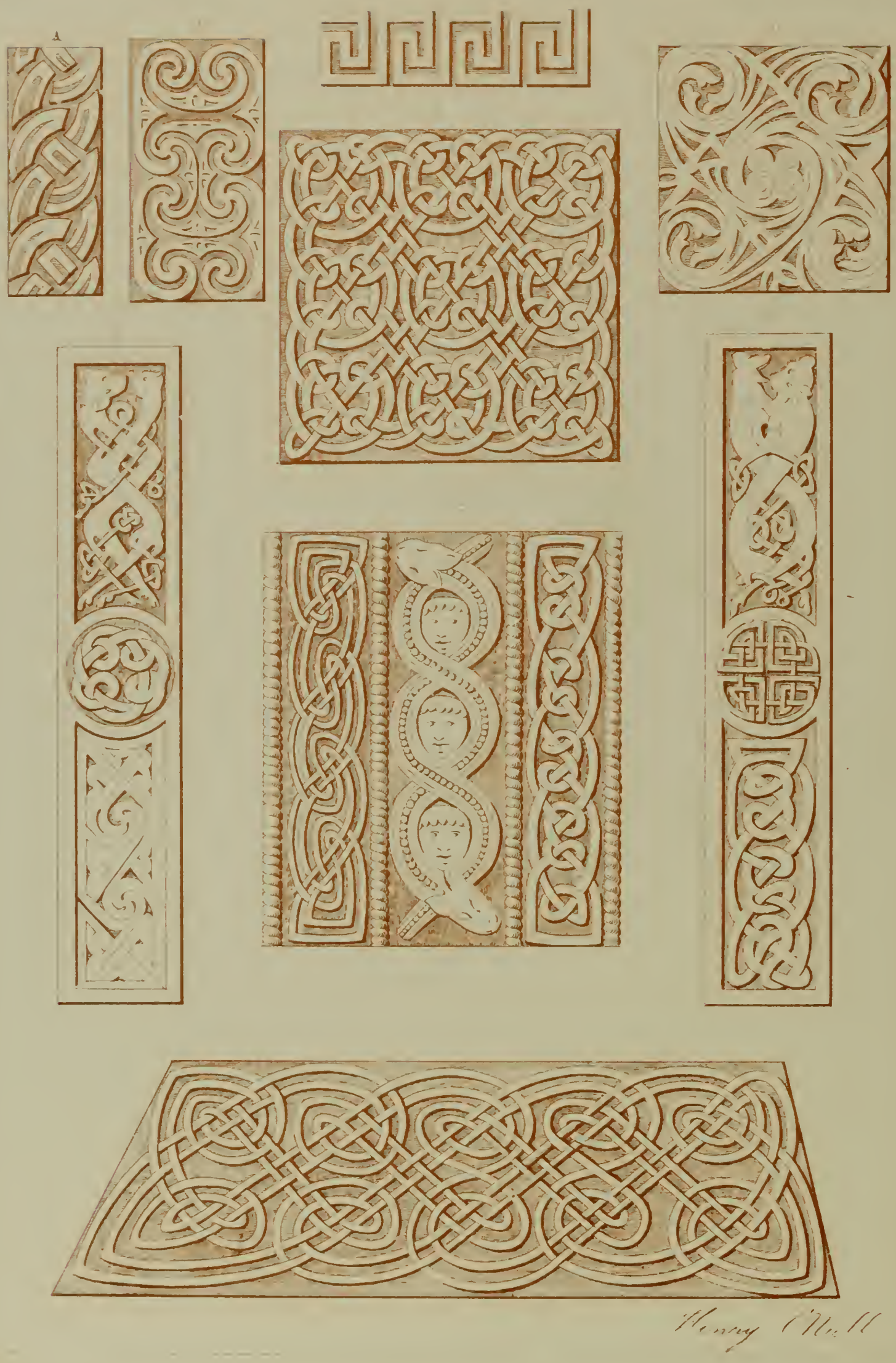
H.—From the Abbey of Feuchtwangen, founded by Charlemagne.

I.—A Console in Rheims Cathedral.

J.—From the Monastery of St. Gallen, Switzerland.

K.—From the Monastery of Fulda.

L.—From the Monastery of Rheinau, near Zürich.



Henry Shaw

IRISH.

ABOUT THE TWELFTH CENTURY.

The Ornament on this page is all derived from existing Crosses in Ireland. Casts of some of them may be consulted in the Crystal Palace. Ornament of a precisely similar character may be found on tombstones in very ancient churchyards in England.

A.—From the side of the Shaft, Killamery Cross, county Kilkenny.

B.—Rim of the Curve, Termonfechin Cross, county Louth.

C.—Rim of the Curve, S. E. Cross, Monasterboice, county Louth.

D.—On the Shaft, Kilklispen Cross, county Tipperary.

E.—On the Shaft, Kell's Cross, county Meath.

F.—Side of the Shaft, Termonfechin Cross.

G.—Rim of the lower Curve, S. E. Cross, Monasterboice.

H.—Side of the Shaft, Termonfechin Cross.

I.—Side of the Base, Kell's Cross.

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F Bedford Lith

Day & Son Lith^rs to the Queen

ALHAMBRESQUE.

THIRTEENTH AND FOURTEENTH CENTURY.

From the Court of the Fountain of Lions and the Hall of Justice, in the Alhambra (*the Red Castle*), in Spain. Drawn from the Restoration by Mr. Owen Jones at the Crystal Palace.

A.—Ornament from the East Wall of the Court.

B.—Wall Decoration from the Hall of Justice.

C.—From the East Wall of the Court.

D.—Cornice—Entrance of the Court.

E.—From Columns in the Court.

F.—Soffit of Beam.

G.—Wall Decoration from the Court of Lions.

H.—From Columns in the Court.

I.—Wall Ornament.

J.—Wall Ornament.

K.—Soffit of Beam.

L.—Wall Ornament pierced.

M.—Ornament on Piers.

C

F

ALHAMBRESQUE.

THIRTEENTH AND FOURTEENTH CENTURY.

From plaster Casts taken from the Walls of the Alhambra.

A.—Corner Ornament.

B.—Centre Ornament.

C.—Corner Ornament.

D.—Border on Wall.

E.—Circular Ornament.

F.—Border on Wall.

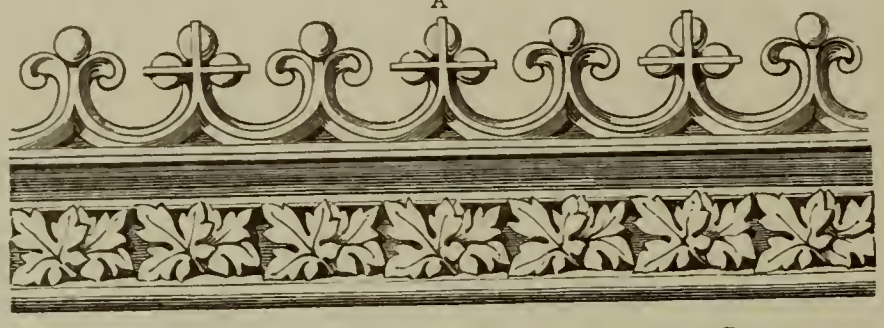
G.—Border on Wall.

H.—Wall Ornament.

I.—Wall Ornament.

GOTHIC. (GERMAN.)

A



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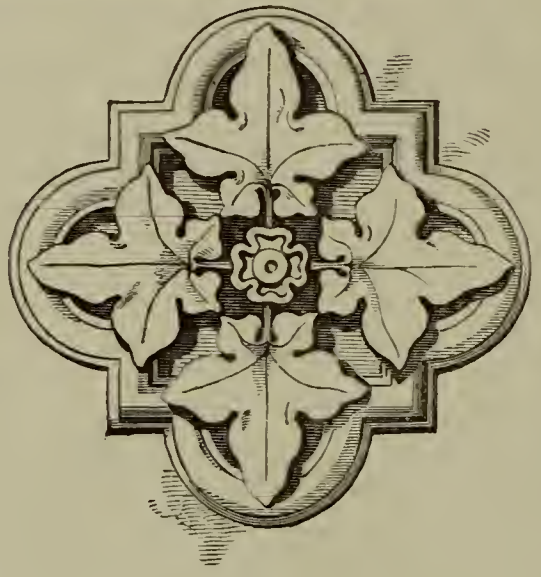

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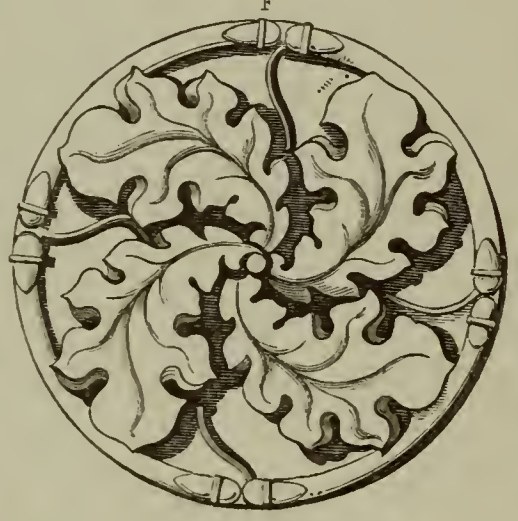

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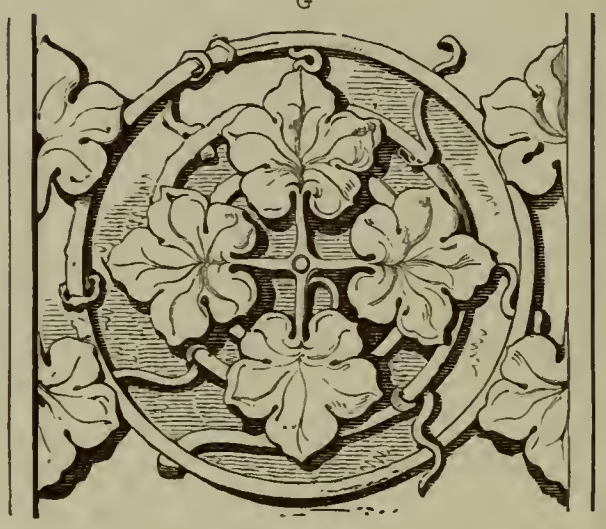


H

I

J

GERMAN GOTHIC.

FROM THE ELEVENTH TO THE FOURTEENTH CENTURY.

From the restored Models in the German Mediæval Court in the Crystal Palace; chiefly drawn from the Casts taken from Cologne Cathedral.

A.—Ornament from Cologne Cathedral.

B.—From the Western Doorway of the Frauen Kirke, Nuremberg.

C.—Ornament from Cologne Cathedral.

D.—Ornament from Cologne Cathedral.

E.—Portion of Border to Sculpture in the Church of St. Sebaldus, Nuremberg.

F.—Ornament from Cologne Cathedral.

G.—Ornament from Cologne Cathedral.

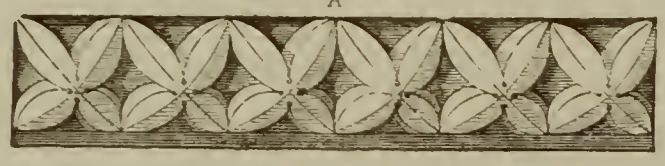
H.—Ornament from Cologne Cathedral.

I.—Ornament from Cologne Cathedral.

J.—Ornament from Cologne Cathedral.

GOTHIC. (ENGLISH,)

A



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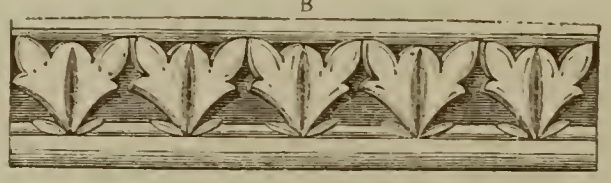

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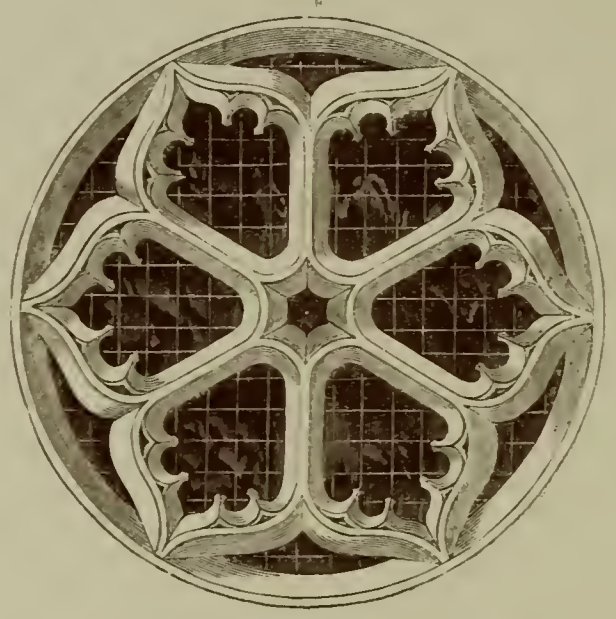

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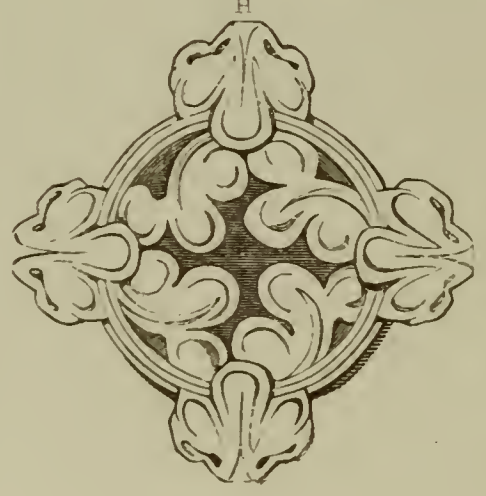


I

J

ENGLISH GOTHIC.

FROM THE ELEVENTH TO THE FOURTEENTH CENTURY.

From the restored Casts in the English Mediæval Court at the Crystal Palace. Four of the Ornaments are from the Monument to Bishop Bridport in Salisbury Cathedral; he died in 1262.

A.—Moulding from Lincoln Cathedral.

B.—Moulding from Binham Priory, Norfolk.

C.—From a Monument in Salisbury Cathedral.

D.—Window from Stratford-on-Avon.

E.—From a Monument in Salisbury Cathedral.

F.—Window from Stratford-on-Avon.

G.—From a Monument in Salisbury Cathedral.

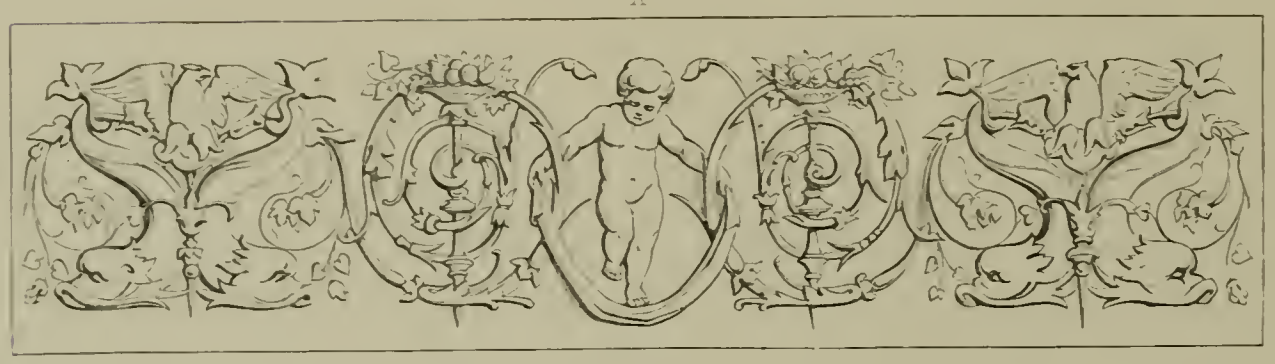
H.—Boss from Guisborough Abbey, Yorkshire.

I.—Boss from Guisborough Abbey, Yorkshire.

J.—From a Monument in Salisbury Cathedral.

RENAISSANCE.

A



B

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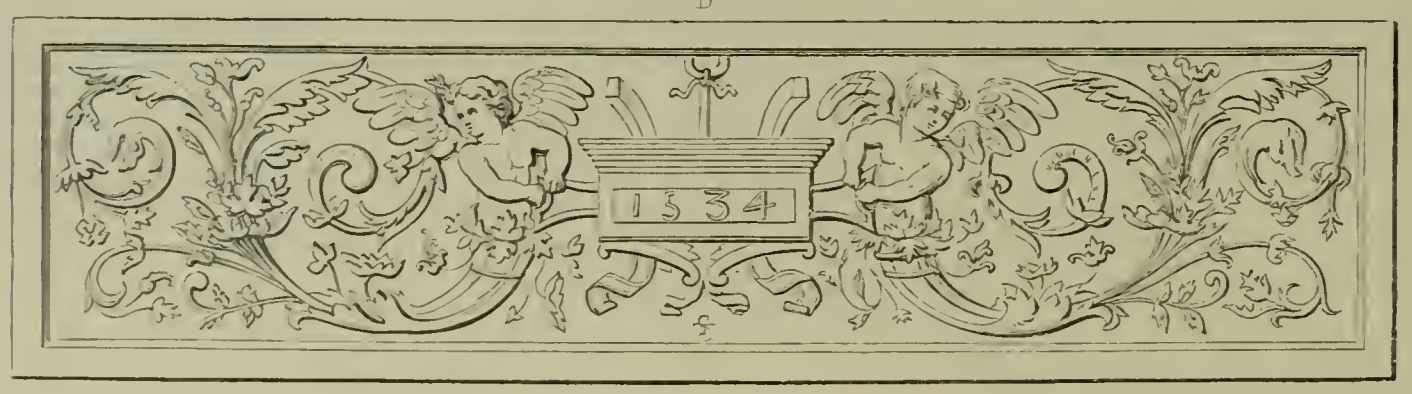


RENAISSANCE.

THE FIFTEENTH AND SIXTEENTH CENTURY.

The Renaissance (or Revival) style of Art was introduced into Italy as early as the beginning of the fourteenth century. It was adopted by the best artists, and continued in vogue, with slight variations, until the seventeenth century.

A.—From the Bronze Gate to the Baptistery, Florence, by Lorenzo Ghiberti.

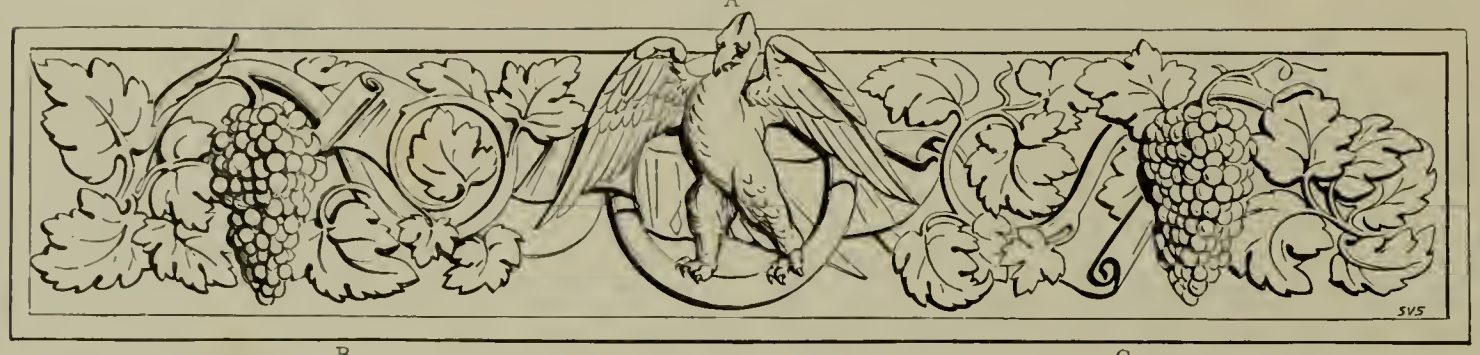
B.—From a carved Oak Panel at Marlborough House.

C.—From a carved Oak Panel at Marlborough House.

D.—From a Carving in Oak at Marlborough House.

RENAISSANCE.

A



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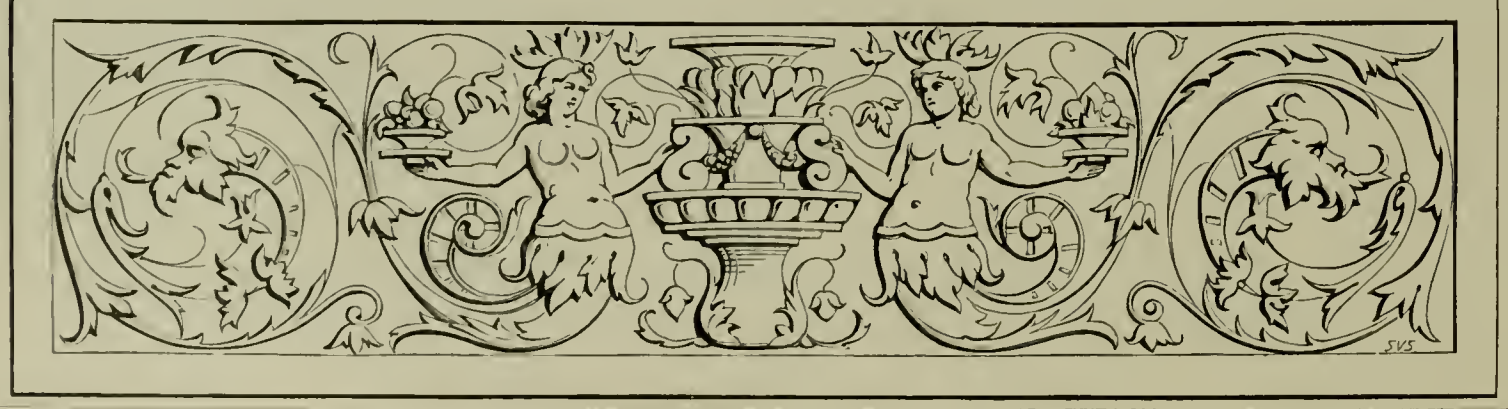

RENAISSANCE.

THE SIXTEENTH CENTURY.

The Renaissance continued in vogue through several centuries. In its early stage it was but a revival of the classic styles of Greece and Rome, but in the fourteenth and fifteenth centuries exact natural imitations were frequently added to Ornamental Art. The design (A) is a modern adaptation of the Renaissance style by A. Carrier. The Tablet is manufactured by Minton. The ornamental Fireplace (D) is a terra-cotta imitation of ancient work, manufactured at Toulouse.

A.—From an Earthenware Tablet in Marlborough House.

B.—From a carved Box-wood Panel in Marlborough House.

C.—From a carved Box-wood Panel in Marlborough House.

D.—From a carved Terra-cotta Fireplace in Marlborough House.

A

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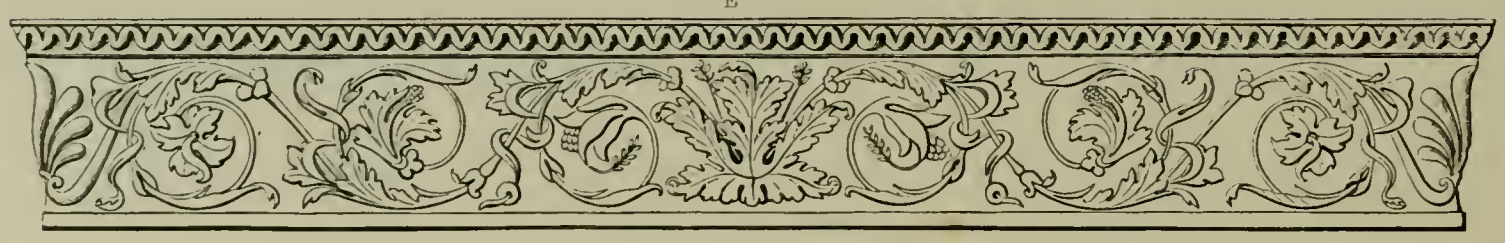


CINQUE-CENTO.

THE SIXTEENTH CENTURY.

From Ornamental Casts in the Museum of Ornamental Art in Marlborough House.

A.—Portion of Frieze in the Collection of the Ecole des Beaux Arts, Paris.

B.—From a carved Oak Panel in the Louvre, Paris.

C.—From Scala dei Giganti, Ducal Palace, Venice.

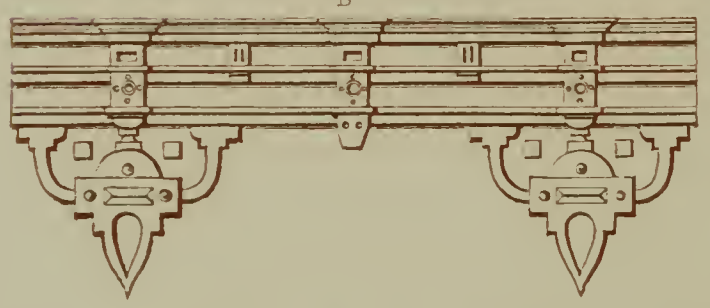
D.—From a carved Oak Panel in the Louvre, Paris.

E.—Traverse of Pilaster, from Florence.

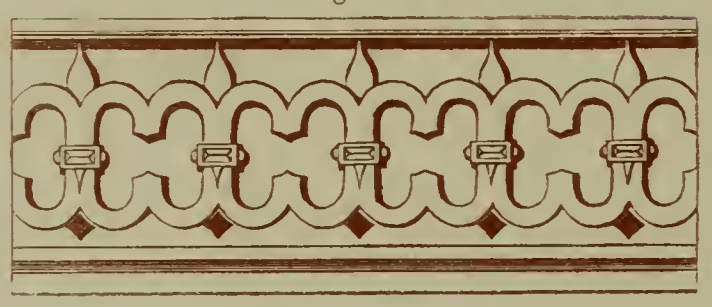
ELIZABETHAN.

A

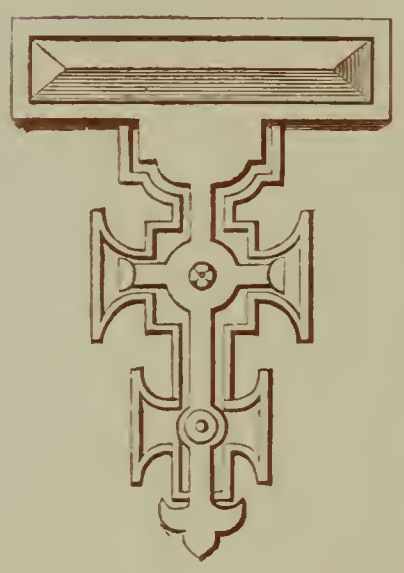
B



C



D



E

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ELIZABETHAN.

THE SEVENTEENTH CENTURY.

From the restored Models in the Elizabethan Court in the Crystal Palace. The Ornaments from the Tombs in Westminster Abbey are from the Cushions supporting the Heads of the Effigies.

A.—From Queen Elizabeth's Tomb in Westminster Abbey. (A.D. 1606.)

B.—Architectural Details from Holland House. (A.D. 1607.)

C.—Architectural Details from Holland House. (A.D. 1607.)

D.—Architectural Details from Holland House. (A.D. 1607.)

E.—From Queen Elizabeth's Tomb in Westminster Abbey. (A.D. 1606.)

F.—Architectural Details from Holland House.

G.—From the Tomb of Mary, Queen of Scots, in Westminster Abbey.

H.—From the Tomb of Mary, Queen of Scots, in Westminster Abbey.

A

B

C

D

E

Bedford Lith

Day & Son Lith^rs to the Queen

INDIAN.

Portions of a Purdah, or Screen, for an Audience Hall,—Silk Embroidery. Manufactured at Mooltan. In Marlborough House.

A.—General ground Pattern.

B.—Part of Border.

C.—Portion of Centre Ornament.

D.—Part of Border.

E.—Wider part of Border

A

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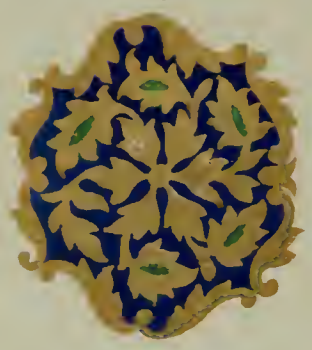

G

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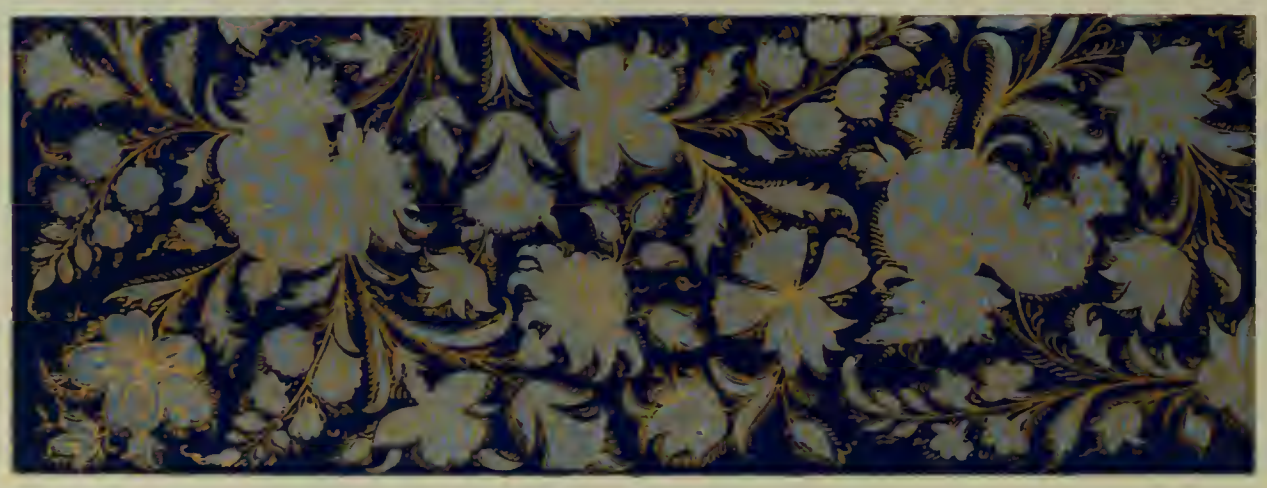


INDIAN.

The Ornaments on this page are chiefly derived from Enamelled Metal and Lacquer-work at Marlborough House.

A.—The point of a Thulwar or Sword, manufactured at Kotah in Rajpootana.

B.—From an enamelled Dagger shown at the Great Exhibition.

C.—From the Hilt of a Thulwar, manufactured at Kotah.

D.—From an Enamelled Silver Bowl.

E.—From an Enamelled Silver Bowl.

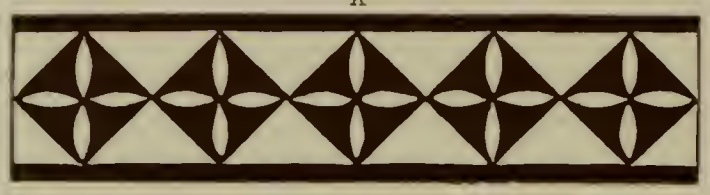
F.—From a Lacquered Box, manufactured at Lahore.

G.—From an Enamelled Spice-box, manufactured at Dholepore.

H.—From the Lid of a Lacquered Box, manufactured at Lahore.

INDIAN.

A



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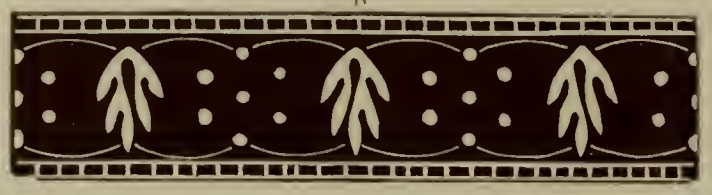

C

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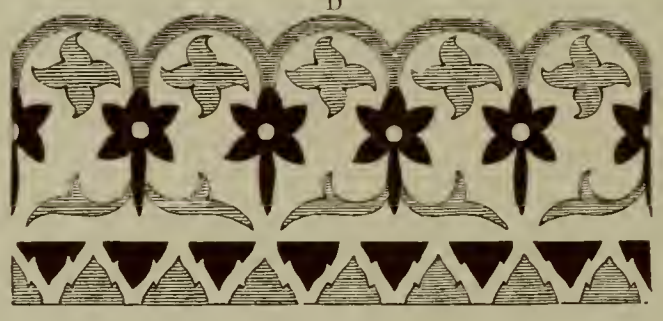

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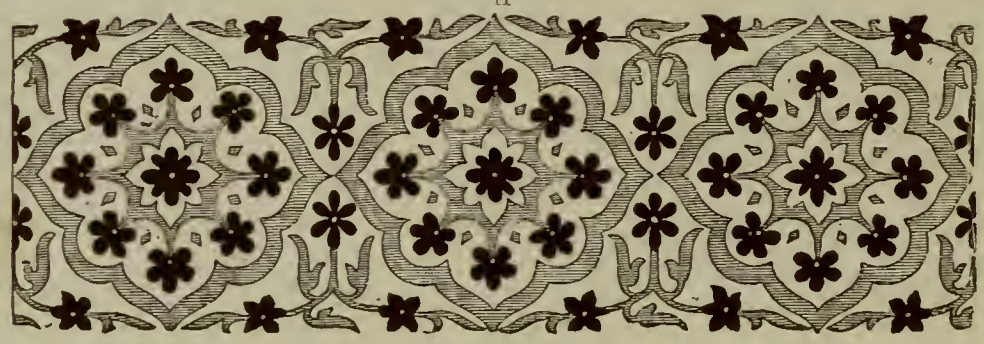

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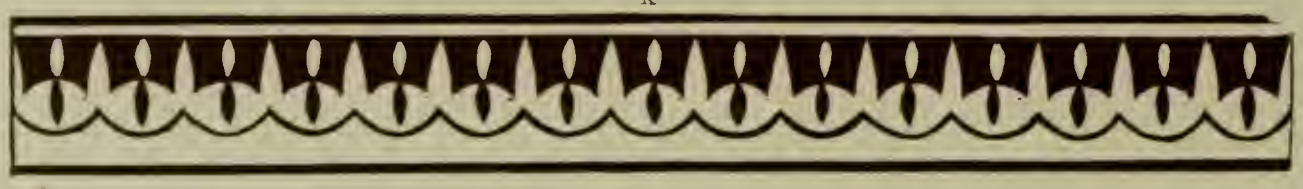

INDIAN.

From objects in Metal, mostly in Silver and Steel, at Marlborough House.

A.—From the Neck of a Silver Bottle.

B.—From the Neck of a Hand-bell.

C.—Enamelled Metal-work.

D.—Enamelled Metal-work.

E.—From the Side of a Silver Bottle.

F.—From the Side of a Hand-bell.

G.—From the Neck of a Bottle.

H.—Enamelled Metal-work.

I.—From the Neck of a Hand-bell.

J.—From the Neck of a Hookah bottom.

K.—Enamelled Metal-work.

A

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F Bedford Lith

Day & Son Lith^rs to the Queen

PERSIAN.

From Manuscripts now in the British Museum. Inside the *Kháber Nameh* is this note:—*Poëme, romantique et historique, des Exploits de Ali. Tiré du Palais de Tipoo Saib, Sultan, Séringapatam.*

A.—From the MS. Kháber Nameh.

B.—From the MS. Kháber Nameh.

C.—From the MS. Kháber Nameh.

D.—From the Persian Album. (A volume filled with portions of Persian MSS.)

E.—From the MS. Kháber Nameh.

F.—From the MS. Kháber Nameh.

G.—From the Persian Album.

H.—From the Kháber Nameh.

I.—From the MS. Divan Hafez.

J.—From the MS. Kháber Nameh.

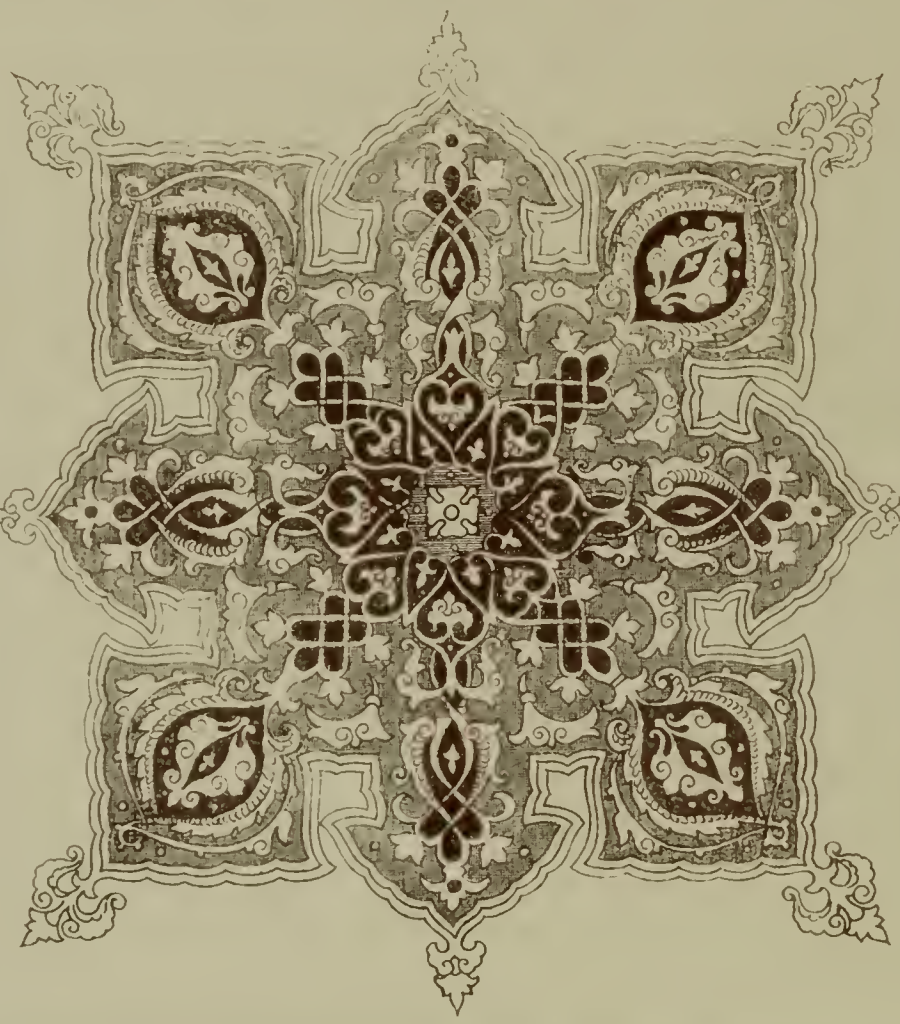
K.—From the MS. Kháber Nameh.

L.—From the MS. Shah Nameh.

PERSIAN

A

B



D

E

PERSIAN.

The following Ornamental Patterns are derived from a Carpet worked in silk. Some of them are very similar to the decorations of the Alhambra.

A.—Part of Border at end.

B.—Part of Border at side.

C.—The Centre Ornament.

D.—Part of Border at side.

E.—Ornament at end.

STERLING & FRANCINE CLARK ART INSTITUTE
stack
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undalf, Joseph/Examples of ornament : s
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